



## COMPOSITION DCPL15

### First test

**1.** Realization of:

three-part flowery vocal counterpoint on Canto datum; or Exhibition and entertainment of an instrumental or vocal Fugue for 4 voices on a given subject; or Invention for three voices in Bachian style on a given theme (time max 10 hours, in the classroom equipped with a piano).

**2.** Composition of a piece for piano based on incipit given by the commission (time max 10 hours, in the classroom equipped with piano).

**3.** Presentation and discussion of at least one original composition by the candidate.

**N.B** Commission. The specific repertoires of the first test relating to the disciplines of the address of each course are defined in compliance with the provisions of Tables A and B of Ministerial Decree 382 of 11 May 2018.

### Second test

**1.** Piano reading, at first sight, of a piece for several instruments chosen by the commission.

**2.** Colloquium on the theoretical foundations of musical composition: historical foundations and theory of tonal harmony, theory and techniques of counterpoint, history and analysis of musical forms.

**3.** Concerning the Piano Practice, the candidate must perform major and minor scales (harmonic and melodic) with two octaves extensions up to two alterations; along with major and minor arpeggio (dissonant and consonant) with two octaves extensions up to two alterations. The candidate must perform:

- a piece from "Quaderno di Anna Magdalena" di Bach
- a piece from "Album per la gioventù" op. 68 di Schumann
- a piece from Mikrokosmos di Béla Bartok vol.II
- one of three studies chosen by the candidate from 24 piccoli studi facili e progressivi di Pozzoli

Concerning the History of music and guided listening the candidate must demonstrate knowledge of the most important historical periods, at least 15 composers and their most significant works.

### General interview